

EXHIBITION

Extension Services

Newsletter

Volume V/May 1986

1987-88 CONTACT EXHIBITION PROGRAM

The Art Gallery of Ontario Extension Services is pleased to announce four new exhibitions for the 1987-88 CONTACT exhibition program to commence circulation in September 1987: **David Hockney: A Hollywood Collection, Photographs of Canadian Artists from the Newton MacTavish Collection, Stan Denniston: Reminders, Walter Trier: Lilliput Covers**, predominantly selected from the collection of the Art Gallery of Ontario.

Please note that this series of CONTACT exhibitions will be available in fifteen months to allow more time to plan exhibition programs. Even though greater notice is being provided, be sure to respond as soon as possible to secure your exhibition booking. Look for the 1988-89 CONTACT exhibitions in the next Exhibition Newsletter published in May 1987.

Due to rising exhibition production costs, we find it necessary to increase the exhibition fee to \$75.00. We trust that this slight increase will not inhibit your interest in this provincial program.

BOOKING A CONTACT EXHIBITION

In order to process your request for a CONTACT exhibition, we must have a copy of your organization's **Standard Facilities Report** on file. Upon first booking a CONTACT exhibition, or to update our present records, we will forward a Facilities Report form to be completed and returned. To secure an exhibition booking, complete the enclosed Booking Form and send it to the Scheduling Coordinator, Extension Services, Art Gallery of Ontario, (416) 977-0414, ext. 309.

Facilities Requirements

Lighting: No daylight; incandescent, or fluorescent lights fitted with ultra-violet filters to achieve a maximum of 50 lux for works on paper; 150 lux for paintings. (Filters are available for loan through Extension Services, upon request. However, you are encouraged to purchase filters for future use.)

Temperature and humidity: Minimum fluctuations.

Security: In view of an attendant, secure night locks, safety tabs on works of art must be screwed to the wall.

Fee: \$75.00 (included in the fee are 75 brochures).

Date available for circulation: September 1987 - August 1988.

David Hockney: A Hollywood Collection

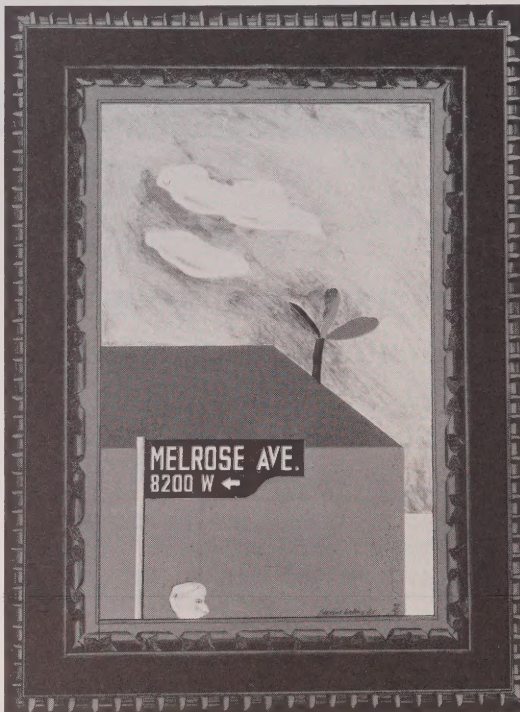
David Hockney is arguably the most internationally successful British artist of the twentieth century. Born in 1937 in Bradford, Yorkshire, he studied at the Bradford School of Art (1953-57) and the Royal College of Art, London (1959-62). Shortly after graduation, he gained international recognition for his etching series, The Rake's Progress, 1963, based on William Hogarth's moralizing print series of the same title, and inspired by Hockney's first trip to New York City in 1961.

A Hollywood Collection, published in 1965 in Los Angeles, where Hockney has spent several prolonged periods of residence, is comprised of six lithographs ironically conceived as an instant art collection for some young starlet. To quote the artist:

"It's a kind of joke thing, a kind of home-made art collection with bits of everything in it, a nude, an abstract, a landscape and so on. I was working with a printer in Hollywood whose workshop was behind a framer's. He had all these marvellous frames in the window. I got interested in this trompe l'oeil thing - a picture of a thing within something else."

(London Life)

Each of the beautifully executed lithographs in the suite includes a printed frame, which has as much presence as, or more than, the so-called contents of picture, whether a still-life, portrait, cityscape, etc. Hockney thereby explores the role of the framing device, as well as challenging other artistic conventions, both traditional and modernist. One of the prints, for



David Hockney, A Hollywood Collection: Picture of Melrose Avenue in an Ornate Gold Frame, 1965, lithograph, 75.5 x 55.0 cm (sight). Collection Art Gallery of Ontario, Toronto, gift of Mr. and Mrs. Aaron Milrad, 1982.

example, is entitled "Picture of a Pointless Abstraction Framed under Glass". The portfolio dates from an important transitional period in Hockney's career, when he came to terms with modernism as a language to be drawn upon but not necessarily be dominated by.

Curated by Karen A. Finlay, Assistant Curator of Exhibitions.

Space: 6 lithographs, 1 lead panel, a number of information panels; approximately 15.2 running metres (50 running feet).

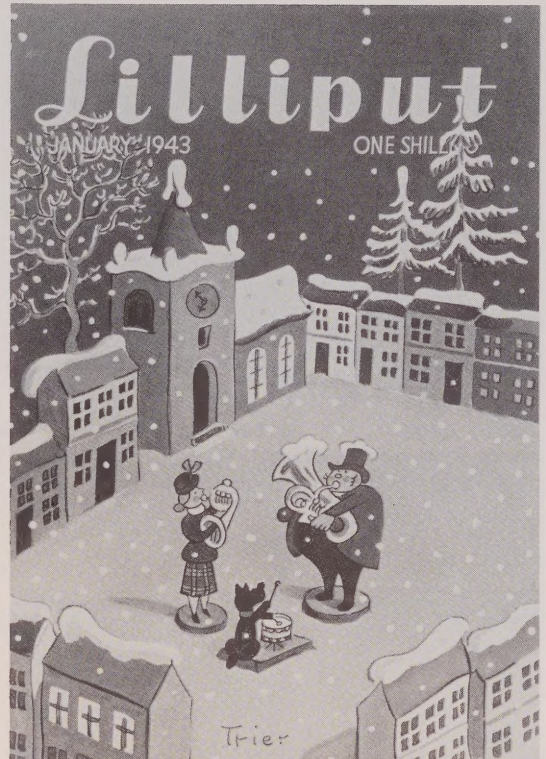
Lighting: Maximum of 50 lux for works on paper.

Walter Trier: Lilliput Covers

Walter Trier was born in Prague in 1890 and died in Collingwood, Ontario in 1951. During his lifetime his name became well known in Germany and around the world for his entertaining caricatures and charming illustrations for children's books. In 1976 the Art Gallery of Ontario received a generous gift from the Trier-Fodor Foundation of over 1100 works by Trier. Included in this collection are approximately 30 watercolour drawings for the English magazine Lilliput as well as a large group of proofs for the original covers.

Walter Trier received his early artistic training in Prague and then in 1909 at the prestigious Munich Academy. His first important commissions were for the leading German satirical magazine Simplicissimus. In 1910 he moved to Berlin where he lived for the next 26 years. During the Nazi regime he was forced to leave Germany and travelled to London where he began to draw cartoons for The Daily Herald, Die Zeitung and Illustrated. In the 1940s he also illustrated a number of children's books and began to design covers for the monthly magazine, Lilliput; The Pocket Magazine for Everyone. Trier and his wife Helen emigrated to Canada in 1947 and settled in Collingwood.

Lilliput was founded by Alison Blair and Stefan Lorant in 1937, and was successful for twenty-five years. The magazine was intended to be of general interest and was designed to be small enough to fit into a pocket. The contents combined lively articles, stories, cartoons and photographs by artists and writers such as Henry Moore, Gerard Hoffnung and C.S. Forester. Between 1937 and 1949 Trier's covers appeared continuously and became popular and familiar images. Each included the trio of a man, woman and dog who are shown in amusing situations and who are always enjoying one another's company. In an interview in 1948 Trier explained, "The



Walter Trier, Lilliput Cover, December 1942, offset lithograph, 20.0 x 14.0 cm (image). Collection Art Gallery of Ontario, Toronto, gift of the Trier-Fodor Foundation, 1976.

couple was the embodiment of something eternally amusing...I refused from the outset to keep to a definite type of couple. Sometimes they are young, sometimes older, sometimes naturalistic and sometimes stylized, in all possible costumes of all sorts of periods..." In keeping with the contents of the magazine, Trier's covers capture the mood and climate of a special era.

Curated by Brenda Rix, Assistant Curator of Prints and Drawings.

Space: 10 watercolours, 10 offset lithographs, 1 lead panel; 18.2 running metres (60 running feet).

Lighting: Maximum of 50 lux for works on paper.

Photographs of Canadian Artists from the Newton MacTavish Collection

The artists represented in this exhibition were all acquaintances of Newton MacTavish (1875-1941), the Canadian art critic prominent in the first third of this century. MacTavish wrote the first full-length history of Canadian art entitled The Fine Arts in Canada published in 1925; he was the editor of the cultural periodical the Canadian Magazine from 1906 until 1926; and he was affiliated with the Canadian Art Club which was active from 1907 until 1915. In these capacities he became friendly with many Canadian artists, writing about them and promoting their work in his journal.

In March 1976 MacTavish's son, Mr. Lachlan MacTavish of Toronto, presented several dozen photographs of artists whom his father knew to the Reference Library of the Art Gallery of Ontario. Many of these are portrait photographs presented to MacTavish as tokens of friendship, for example, those of Marc-Aurèle de Foy Suzor-Côté, Arthur Heming, and F.S. Challener. MacTavish was particularly interested in Canadian artists who had studied abroad and many of the photographs in his collection were supplied by such artists as J.W. Morrice and Horatio Walker to accompany articles in the Canadian Magazine on their work.

An amateur photographer himself, there are photographs taken by MacTavish of artists John Wentworth Russell, Homer Watson, and Curtis Williamson, each artist in his own studio. There are two group shots, thought to be by MacTavish, of the Canadian Art Club which was established in 1907 by the painter Edmond Morris in order to oppose the "provincial" Ontario Society of Artists



Photographer Unknown, Newton MacTavish, Dr. James MacCallum and Curtis Williamson Seated in Williamson's Studio, photograph, 16.0 x 19.5 cm (image). Collection of the E. P. Taylor Reference Library, Art Gallery of Ontario, Toronto, gift of L.R. MacTavish, 1976.

and to attract expatriate artists back to Canada. Some of the photographs, for example one of Homer Watson, are taken by another art critic and amateur, M.O. Hammond. In contrast to the charm of the MacTavish amateur snapshots is the formality of the portrait of the Wembley Jury of 1924.

This exhibition of rare photographs forces us to concentrate our attention on an important group of Canadian artists - subsequently overshadowed by the Group of Seven - and on the art critic Newton MacTavish who befriended and encouraged them.

Curated by Larry Pfaff, Deputy Librarian, E. P. Taylor Reference Library.

Space: 18 photographs, 1 lead panel; approximately 18 running metres (60 running feet).

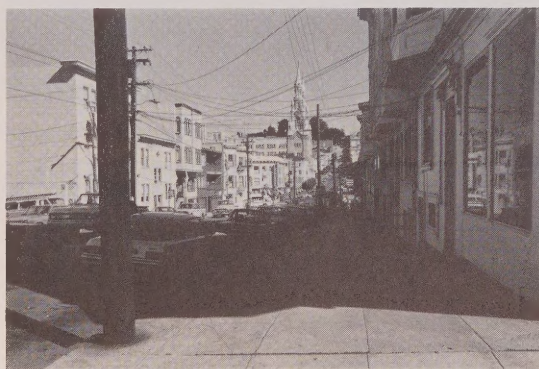
Lighting: Maximum of 50 lux for works on paper.



Stan Denniston, Reminder #3, 1978, black & white photograph. Collection of the artist.



Stan Denniston, Reminder #14, 1979, black & white photograph. Collection of the artist.



Stan Denniston: Reminders

At first glance Stan Denniston's works appear to be traditional documentary landscape photographs. But, one quickly realizes that these pictures are not so much about aesthetic issues such as the beauty or uniqueness of landscapes and scenery, but rather that the particular relationship between two photographs immediately engages us in a process of comparison, analysis, and interpretation.

On his extensive travels across the North American continent Stan Denniston encountered places, such as street-corners, desert roads, or city parks which triggered a déjà vu experience or a particular memory for him. Instead of abandoning these memories, or forgetting

them, Stan photographed those places which reminded him of another one, and then he would set out to find the place of origin, the place where he first encountered such a particular view: the 'same' street-corner or the 'same' bend of the highway. Sometimes, the reminders are very similar to the original memory, or cue as Stan Denniston has called it. But, on the other occasions it may be a very insignificant detail which lodged itself in his mind and which then is captured in the photographs. It is up to the viewer to re-construct the experiences of memory, or déjà vu, from these works. Their formal structure stimulates this process in which we also may find reminders that

trigger or coincide with memories of our own.

Curated by Barbara Fischer, Assistant Curator of Contemporary Art.

Space: 18 photographs, 1 lead panel; approximately 18.2 running metres (60 running feet).

Lighting: Maximum of 50 lux for works on paper.



From the exhibition, Stan Denniston: Reminders, Stan Denniston, Reminder #29, 1981, black & white photograph. Collection of the artist.

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Art Gallery of Ontario
Extension Services
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